

the Quietus

MUSIC , FILM , LITERATURE & VISUAL-ART AUTHORITY

— is —

a re-design of **QUIETUS:**
a pop-culture news and reviews
site that offers incisive, irrever-
ent opinions on music, film, lit-
erature, and visual art.

Re-designed by Mike Anderson for Web Production I, 4/2/2020.



Project Brief

Background: Who's the client? What are their strengths, weaknesses, opportunities and threats?

The Quietus is a pop-culture news, reviews, and features site. They focus primarily on music — with reviews of current albums, interviews with artists and news — they write some on film, and they write less on books and visual art.

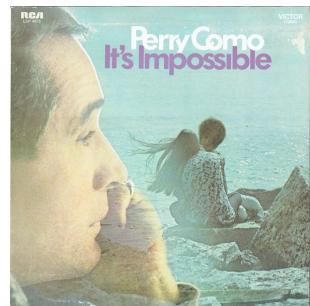
They're not interested in reviewing albums with numerical scores. To them, albums are a subjective experience, not something that can be assigned an objective, definitive score, as *Pitchfork* does. (The writer explicitly calls out and rejects *Pitchfork*'s review system).

For context, the writer describes how he experienced one song after his father's death. He didn't listen to music for a few days, and then had a pivotal experience with a song:

Project Brief

The enforced silence – the first I could remember in decades – lasted for a fortnight until the spell was broken by Perry Como's "It's Impossible", played discreetly as we left the crematorium. I'd been ambivalent about this song as a kid but on that day it bore me aloft with its swell of strings and sense of almost cosmic loss. I realised viscerally that this music wasn't cheap but extraordinarily potent and my feet barely touched the floor on the way out into the rain. Would all of the unopened new albums by Richard Dawson, Kim Gordon and JPEG Mafia sitting waiting for me at work touch me in the same way when I finally played them? No, of course not.

If my whole system of criticism embraced subjectivity and rejected objectivity, then what could one honestly say and do during a Summer when Perry Como packed a punch like Scott Walker fronting Joy Division and the new Richard Dawson album was too irritating for me to get through one song?



Left: Perry Como from his television special "Como Country...Perry and His Nashville Friends" in 1975, by CBS Television. Middle: Perry Como's album "It's Impossible". Right: Publicity photo of Perry Como from his television program, in 1962, by NBC Television.

Project Brief

Clearly, this brand is less interested in easy reading, with quantitative scores. They instead favor deep **experiences**: long-form stories, no scores, and fewer listicles than most other music publications. That said, they still need an audience: They make their money on advertising, including ads for live shows and festivals. Therefore, readability and

ease of use will still be a priority for this client, but they'll be less friendly to features that "dumb down" their content.

To sum it up, *the Quietus* -- sometimes abbreviated as a simple "tQ" -- is eccentric, intellectual, serious, critical, irreverent, and a lover of the underground.

What are tQ's Goals & Expectations?

The Quietus' ad revenue has declined, and they are struggling to stay afloat. For that reason, we want to widen their audience and make their visitors more likely to click on their ads. To that end, with our re-design of *the Quietus* website, we will re-package it so that:

1. We will increase the number of Returning Visitors. We want to give newcomers a reason to stay, so we'll re-design the Home page and other main Pages so they're more inviting. The current layout is incred-

ibly overwhelming and drives away potential new users.

2. Users will be more likely to click on ads and convert. As a third-party web designer, we're not here to pick contextually relevant ads for their audience. What we can do is keep readers on the page longer. The longer they're on the page, the more they will see ads, and the more likely they are to click on one of them. We'll therefore re-design Posts for a more immersive experience, and we will increase average time on page.

Project Brief

Here's the Home Page today:
There's very little padding between elements, and, as you scroll, there are often at least a couple dozen links in view at the same time: too many options, especially for a new user who's less familiar with *tQ*'s content offering.

The Quietus homepage features a dark header with the site's name in white. Below the header is a large, dark, abstract image of two hands. The main content area has a white background with a grid of links. At the top left is a banner for 'rag & bone NEW YORK' featuring several pairs of jeans. Below this are two rows of links. The first row includes 'News', 'Reviews', 'Features', 'Opinion', 'Film', 'About Us', 'Books', 'Art', 'Radio & Podcasts', 'Twitter', 'Facebook', and 'Privacy Notice'. The second row includes a search bar with 'SEARCH THE QUIETUS' and 'Google Custom Search', a link to 'iStock by Getty Images' with the text 'Search Our Collections. Find Your Image.', a 'SUPPORT THE QUIETUS' section with a donation message, and a 'LOG IN' form with fields for 'Email' and 'Password' and links for 'Log in' and 'Sign up'.

THE QUIETUS
www.thequietus.com

rag & bone
NEW YORK
Quality Guaranteed

News **Reviews** **Features** **Opinion** **Film** **About Us**
Books **Art** **Radio & Podcasts** **Twitter** **Facebook** **Privacy Notice**

SEARCH THE QUIETUS
Google Custom Search

iStock
by Getty Images

SUPPORT THE QUIETUS
If you enjoy The Quietus, please consider supporting what we do with a one-off or regular donation.

LATEST NEWS
PREMIERE: Ian William Craig Streams New LP In Full

LATEST REVIEWS
Joyfultalk A Separation Of Being

LOG IN
Email _____
Password _____
Log in or Sign up »
Forgotten your password?

TOME ON THE RANGE
Courtney In Liverpool: An Interview With Dave Haslam

Three Songs No Flash
The Cult Of Steve: Morrissey Live At Wembley Arena

Black Sky Thinking
How Coronavirus Is Killing The Music You Love

Columnus Metallicus
Columnus Metallicus: Heavy Metal For March Reviewed By Kez Whelan

Remember Them...
Limits Of Transgression: Remembering Genesis P-Orridge

A Quietus Interview
The Revival Of Bona Rays: Chas Hines Interviewed

Film Features
Haunted House: 40 Years Of 'The Changeling'

TOME ON THE RANGE
Music Has The Right To Children: Reframing Mark Fisher's Hauntology

Baker's Dozen
Psychic Hi-Fi: Genesis Breyer P-Orridge's Favourite Albums

Film Features
On Greatness: The Wonder Of The Lowest-Grossing Film In UK Box Office History

TOME ON THE RANGE
Courtney In Liverpool: An Interview With Dave Haslam

Craft/Work
Failing Better: The Radical Pedagogies Of Adelita Husni-Bey

Film Features
Both Sides Now: 'And Then We Danced' And The Urgency Of Tbilisi Pride

THE LEAD REVIEW
Uncommon Pleasures: New Horse Lords Reviewed

Escape Velocity
Pure Reaction: Sinead O'Brien Interviewed

Baker's Dozen
Want 13: Rufus Wainwright's Favourite Music

Escape Velocity
Promiscuous Like Married Men: The Unreserved World Of Tristan

In Conversation
Peer Reviewed: Waclaw Zimpel Interviews James Holden... And Vice Versa

Escape Velocity
After The Fall: Carl Gari & Abdullah Minniaway interview

THE DIGEST
Read the choicest cuts from the Quietus archive: reviews, features and opinion

Support The Quietus
Make a Contribution

A Quietus Interview
These New Puritans

Retreat Into Silence
Slowdive's Pygmalion

Kaitlyn Aurelia Smith
Announces New Album On Ghostly

Pigs X7
Share New Track, 'Rubbernecker'

Manic Street Preachers
To Reissue 'Gold Against The Soul'

Wine
Announce New Album, '10:20'

Nicols Jaar
Announces New Album, 'Cenizas'

PREMIERE
Tim Burgess Shares 'The Mall' Video

Berlin
Bans Mass Gatherings Amid Coronavirus Spread

SXSW
Forced Into Staff Layoffs Following Cancellation

AHIRKH
Beams From A Spiritual Panorama

Olivia Louvel
SculptOr [Hepworth Resounds]

Grimm Grimm
Ginormous

Katie Gately
Loom

Project Brief

What's our Target Audience?

The writers cover a lot of British artists — they're based in the UK — so their audience is primarily the UK.

Their audience includes fans of indie rock, metal, and electronic music. To a lesser extent, their fans are film buffs and lovers of literature and visual art.

The Quietus' written content is often long, so it follows that their existing audience includes voracious readers.

We want to expand their audience so that it still caters to that intellectual, bookish audience but also becomes more accessible to a broader swath of people. This expansion in focus is especially important because their ad revenue is declining; they need more visitors and more impressions on their ads.

This group is largely Caucasian, Male, and in their 20s to 40s.

What's our Timeline?

We'll relaunch *the Quietus'* website by the end of summer. After designing the main landing pages (Home, Music, Film, Visual Arts & Literature) and some popular post templates (album reviews and features), we will re-design a backlog of popular posts: This will be evergreen content that continues to get traffic and therefore deserves a visual face-

lift for brand consistency. (Evergreen content = non-timely content)

What Site Features will we edit or create?

We're including both literal, visual elements in this list, like a remodeled navigation bar, as well as more abstract features of the user experience, like the first item here:

1. **Great written content.** *The Quietus* certainly hasn't made a name for itself because of its visual identity, but it has for its editorial voice. Here's what one user on Reddit had to say about the site:

{ *Pitchfork* is now a youth culture website more than a music review website, and this appears to be a clear editorial decision to ensure its longevity. Realistically, there aren't that many massive music nerds around to support an independent publication dedicated to the discovery and discussion of new music. *The Quietus* (who I respect deeply) does the best job of anyone maintaining this vision, but it's struggling to keep its head above water, and has no particular influence on wider musical opinion.

We'll maintain that editorial integrity but the make content more inviting so that *the Quietus* does have a particular influence on wider musical opinion, as we'll describe in the next point.

Project Brief

2. Greater readability.

On *tQ's* Pages, we can accomplish greater readability with:

i. **Condensed sidebars.** They have two right now on the Home page: “Latest News” and “Latest Reviews”, and the former includes a whopping 25 stories. That’s in addition to the main feed immediately to that side bar’s left, which includes links to 19 stories.

Courtney In Liverpool: An interview with Dave Haslam



Three Songs No Flash
The Cult Of Steve: Morrissey Live At Wembley Arena

Black Sky Thinking
How Coronavirus Is Killing The Music You Love

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Columnus Metallicus: Heavy Metal For March Reviewed By Kez Whelan

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LATEST NEWS

 PREMIERE: Ian William Craig Streams New LP In Full

 LIVE UPDATES: How Coronavirus Is Affecting Music Worldwide

 Joyfultalk A Separation Of Being

LATEST REVIEWS

 Nazar Guerrilla

 Princess Nokia Everything is Beautiful/Everything Sucks

LOG IN

Email

Password

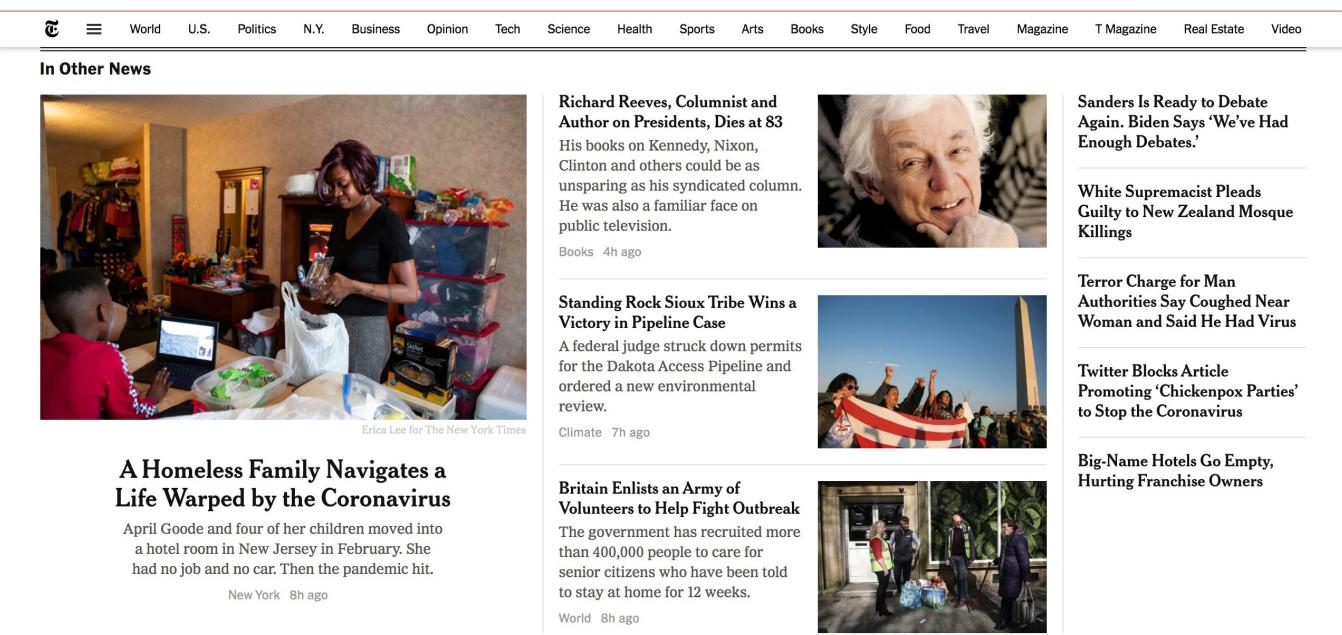
[Log in](#) or [Sign up](#) »

[Forgotten your password?](#)

Project Brief

ii. More spread between stories.

We can still offer a lot of content on the Home page, but it must be organized differently. Right now, after you move below the fold, there are at least 20 stories in view at all times. The options feel endless, and it's impossible to know where to start. Even *the New York Times*, which produces over 200 articles and posts a day, offers fewer options throughout your scroll.



The screenshot shows the New York Times homepage with a grid of news stories. The top navigation bar includes links for World, U.S., Politics, N.Y., Business, Opinion, Tech, Science, Health, Sports, Arts, Books, Style, Food, Travel, Magazine, T Magazine, Real Estate, and Video. Below the navigation is a section titled "In Other News" featuring several stories:

- A Homeless Family Navigates a Life Warped by the Coronavirus** (April Goode and four children in a hotel room)
- Richard Reeves, Columnist and Author on Presidents, Dies at 83** (Portrait of Richard Reeves)
- Standing Rock Sioux Tribe Wins a Victory in Pipeline Case** (Protesters holding flags in front of the Washington Monument)
- Britain Enlists an Army of Volunteers to Help Fight Outbreak** (Volunteers in a community setting)
- Sanders Is Ready to Debate Again. Biden Says 'We've Had Enough Debates.'** (Portrait of Bernie Sanders)
- White Supremacist Pleads Guilty to New Zealand Mosque Killings**
- Terror Charge for Man Authorities Say Coughed Near Woman and Said He Had Virus**
- Twitter Blocks Article Promoting 'Chickenpox Parties' to Stop the Coronavirus**
- Big-Name Hotels Go Empty, Hurting Franchise Owners**

Project Brief

On *tQ's Posts*, we can accomplish greater readability with:

- i. **More padding around text.** The current design doesn't give text room to breathe, as you can see in the tight layout below.
- ii. **More spaces for the reader to take breaks:** more images and pull-out quotes -- somewhere for the user to rest their eyes if they're on the go and less likely to be engaged with long text.

'indie' scene, Slowdive were marked for death as the epitome of Home Counties, middle class, namby-pamby aural wallpaper, with Richey Manic professing to "hate Slowdive more than Hitler." Cool Britannia was getting ready to swing, and Slowdive were most definitely not invited.

There's a pretty heavy irony of course that it was their own label, Creation, which had done much to create this toxic environment for the band. They may have fired the shoegaze starting gun with MBV's epochal *Isn't Anything*, and Ride's *Nowhere* had given Creation their first top 20 album – but Alan McGee was forever keen to break out of the indie ghetto.



Acts such as Primal Scream and Sugar nudged them closer to the mainstream, but it was the signing of Oasis in 1993 that changed everything. From being a label that had nurtured all manner of artful, and often rather fey, talent in its early days, Creation became the cheerleader for a nostalgic brand

A screenshot of a website layout featuring several content cards. At the top right is a large image of a red and orange explosion or fire. To the left of the image is a card for 'Wackelkontakt' with the title 'Heal The Split'. Below the image are cards for 'Caribou' with the title 'Suddenly', 'Vladislav Delay' with the title 'Rakka', 'Do You Think It's Sexy?' with the title 'Rod Stewart Live', and 'Moses Boyd' with the title 'Musical Inspirations'. To the left of these cards is a card for 'The Digest' with the subtitle 'Read the choicest cuts from the Quietus archive: reviews, features and opinion'. At the very top left is a card for 'Bring You My Love at 25' with the subtitle 'Obstinate Medical Diagnosis: Out From The Void With OMD'. A 'SEE ALL »' button is located at the bottom right of the card section.

Project Brief

3. A music player. We will move *the Quietus* away from Spotify and full-size YouTube embeds and toward Mixcloud, Bandcamp, and short-frame YouTube embeds. Here's why:

i. **Spotify isn't accessible to all users;** they are the leader in the global market, with 36% of subscriptions, but that still leaves 64% of Planet Earth that can only preview 30 seconds of a song through *the Quietus'* Spotify embeds.

ii. **YouTube's full-size embeds are distracting.** Their product is an effective tool for music embeds because of the breadth of the YouTube music library and the ability to play full tracks . But the embeds themselves have too much visual weight: Without any edits to the embed code, their player will occupy 580x327 pixels on your site.

We want *the Quietus'* music player to be sleek and accessible, so we will embed these players:

i. **Mixcloud is a service that allows DJs to create mixes that are 100% legal.** They have a licensing framework in place so that *the Quietus* doesn't have to worry about uploading mp3s to their player.



Pygmalion is most definitely not a pop record. Creation sat on the album for almost a year before putting it out, then dropped the band a week after its release. Given the UK's general antipathy towards them, it's perhaps not a surprise that Slowdive ceased to exist soon after.

Project Brief

ii. Small YouTube embeds are shorter and have less visual weight than their standard-size counterpart. We'll opt for a height of 60 pixels: the minimum so that player controls are still visible.

4. A condensed navigation bar. The current menu (below), is too extensive, and some menu options lead to dead landing pages.

News	Reviews	Features	Opinion	Film	About Us
Books	Art	Radio & Podcasts	Twitter	Facebook	Privacy Notice

iii. Bandcamp is a great choice because their players are sleek and are a direct line for listeners to support their favorite artists: If a user clicks on a Bandcamp embed, they'll arrive on that artist's Bandcamp page, where they can buy digital downloads and vinyl. The one downside here is their music library is limited to a select set of independent artists.

5. Social sharing. We want to broaden *the Quietus'* audience; in addition to creating content that's shareable, we want sharing to be a good user experience. Social buttons will be prominent but unintrusive.



2 Competitive Analysis

Who are our competitors? Where do they excel? Where are their weaknesses?

The Quietus is a more niche publication than some of the other major players in the pop-culture news & reviews space. We'll look at other publications -- mostly big and some small -- to parse out what works and what doesn't for this genre.

In particular, we'll review these websites with a few categories:

1. Editorial Experience & Readability: What content do they cover? How's the writing? Is it easy to read or a chore?

2. Visual Experience: Do they produce original photos and/or designs? How is content laid out on

the page? What other elements contribute to the overall aesthetic of the page?

3. Aural Experience: How's the music experience?

4. Social Experience: How does the site encourage users to share on social media?

Competitive Analysis

EDITORIAL EXPERIENCE



Coverage

Music news, interviews, album reviews, and many, many listicles.

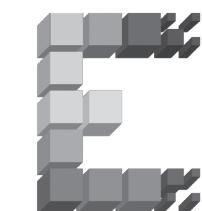


Sections

All, Lists, News, Features, Album Reviews, RS Country, RS Latin.



Playlists with custom artwork; they don't do reviews, news, or feature articles.



Artist interviews: Tell us what went into the creation of this song.

Editorial Quality

7.2

10

6.0

8.0

Takeaway

Their reach with musical artists is unparalleled: They interview and feature legends like Paul McCartney. Their critical eye can be dubious, though: They shower praise on middling albums from classic artists, likely because they're familiar favorites.

Pitchfork's writing is supreme: They know how to make the best music sound as if it's part of a larger cultural moment. (the quotation to the right is a prime example)

The Recreationalist's written content isn't their strong suit; the posts that accompany their playlists sound like ad copy.

The writing isn't central to *Song Exploder*: The copy is there to support the podcasts. While the copy is dull, they do land exclusive interviews with big-name artists for their audio content.



"On her elegant and complex fifth album, Lana Del Rey sings exquisitely of freedom and transformation and the wreckage of being alive. It establishes her as one of America's greatest living songwriters."

-Pitchfork, in a review of Lana Del Rey's album Norman Fucking Rockwell.

Photographic Footnotes

1

Pitchfork

GRAMMYS 2020 THE LATEST REVIEWS BEST NEW MUSIC FEATURES LEVELS FESTIVAL

Competitive Analysis

VISUAL EXPERIENCE & READABILITY



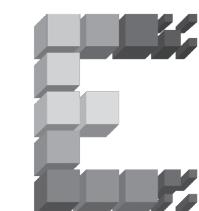
There's very little padding around the text, so the content feels restricted.



The header image is responsive and spans about two-thirds of the page. The body text is narrower, with significant white space at its sides: The text breathes.



The album art is large and heads each piece. The text below it is neatly wrapped around the Spotify embed -- it's a nice shape.



An Instagram embed heads each piece. The space is pretty elegant; there's a lot of white space around the body content, so it breathes. (look right for an example)

Photographic Footnotes



Image Sourcing

Headers & Type

The headline is medium size (for a headline). The sub-header is not that much larger than the body type.

Headlines are large, and sub-headers are, too. Sub-headers for album reviews are a couple sentences long and offer a thorough but concise preview of the body.

A sub-header describes in all caps the music that follows.

Their header type is small, but it really stands out in contrast to the large images. Your eye can't help but admire the bright-pink type. (look right)

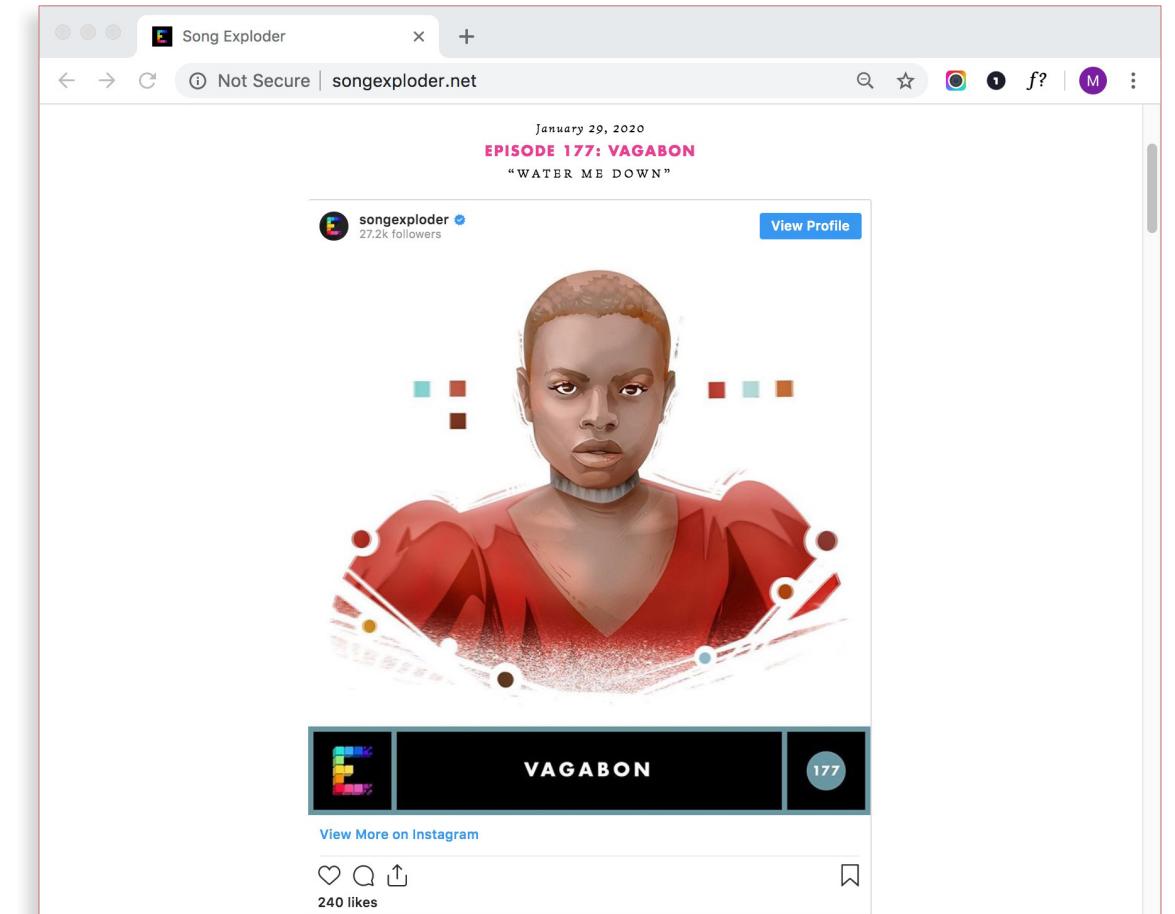
Review Iconography

Albums can earn as many as five red stars.

They rate albums on a 0.0 - 10.0 scale, and the score lives in a circle.¹ Best New Music receives a pitchfork icon in the top-right corner of the album artwork.²

N/A

N/A



More Visual Experience categories and a score are on the next page.

Competitive Analysis

VISUAL EXPERIENCE & READABILITY



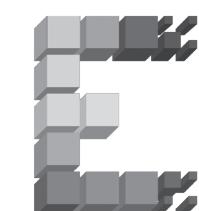
Italicized, white text sits on a dark-red bar, and the bar does not come with you as you scroll.



Initially, the bar is white with black text; when you scroll beneath that first navigation bar, it becomes black with white text and scrolls with you.



The “Home” button and Search scroll with you, and smoothly so -- the logo does, too, but it sits awkwardly on top of text sometimes.



It's a simple gray with white text and white social icons. It looks nice. The bar does not scroll with you.¹

Navigation Bar

Hyperlinks

Visual Score

Takeaway

5.5

8.0

8.5

10

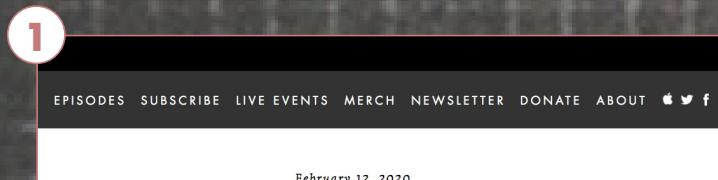
Rolling Stone is tough to beat with their original photography of famous artists, but the organization of their visual content isn't great. Scrolling through their Music pages is overwhelming: There's so much content around the piece you're reading and very little padding around the body text -- their visuals don't have room to breathe.

Pitchfork's design is simple and effective. Content has space around it to breathe. Visually, their pages are attractive and easy to read because of simple review iconography and large sub-headers that describe their content. The images themselves, though, aren't the best. The collages feel lazy, and their photos are effective but borrowed from Getty Images.

The Recreationalist's pages are simple and effective: Large images, large sub-headers, narrow body text. It's a breeze to read. There's also a line at the top of each piece that indicates how long it'll take to read the post. This site excels in readability. That said, while I credit them for creating original album art, that art is nice but not striking.

Song Exploder's illustrations are stunning, and they earn a large space at the top of each piece. The website is pretty limited in scope -- interviews with big artists -- and the layout is similarly pared down and simple.

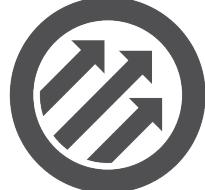
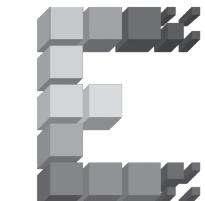
Photographic Footnotes



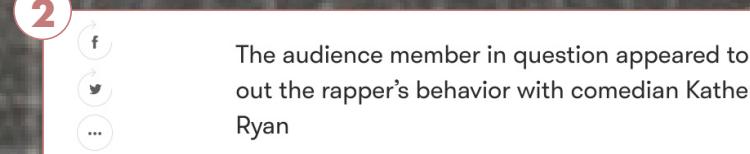
Appointed “the coolest day party in the world” by [Vice](#), event and cultural platform [Everyday People](#) knows how to have a good time. Established in 2012 by [Chef Roble Ali](#), [Saada Ahmed](#) and [DJ Moma](#), what began as a small brunch series in New York City’s Lower Eastside has since grown into a large scale multi-city residency.

Competitive Analysis

LISTENING EXPERIENCE

Music Players	Featured Music	Sound Score	Takeaway
	 Rock, Veteran Artists, Alternative (popular), Pop, Country, Latin.	 7.2	<p><i>Rolling Stone</i> can be slow to promote up-and-coming artists, so their musical offering isn't always the most exciting. They also lose points here for inaccessibility: Not everyone has Spotify, so many potential listeners will hit a payroll.</p>
	 Alternative (popular), Alternative (obscure), Pop, Hip-Hop, Electronic.	 9.5	<p><i>Pitchfork</i> balances coverage of tracks by artists you know with artists you don't, so the musical offering always feels exciting and familiar -- but not too familiar. Their music players are also accessible without subscriptions, so all readers can listen.</p>
	 Alternative - popular.	 6.5	<p><i>The Recreationalist's</i> palylist choices can be a little predictable. They also lose points here for inaccessibility: Not everyone has Spotify, so many potential listeners will hit a payroll.</p>
	 Alternative (popular).	 N/A	<p><i>Song Exploder</i> doesn't showcase music quite like the other platforms here. Although their interviews do focus on particular songs, this website is more of a podcasting platform than a conventional music news & reviews site.</p>

Photographic Footnotes



SOCIAL EXPERIENCE

Facebook, Twitter, Reddit, and E-mail present themselves first, and if you click a green "+", you'll see options to share on Tumblr, Pinterest, LinkedIn, and even WhatsApp -- too many options. The multi-color icons are also distracting.¹

Facebook and Twitter icons sit in the left sidebar. There's a "..." below those two buttons, and if you hover, it reveals two more options: e-mail sharing and a copy-link button. Social sharing here is unintrusive -- maybe too much so. Their icons are elegant, but their color and placement may make them so subdued that they prevent sharing.²

Facebook and Twitter icons head each album cover, just below the headline, which make it easy to share these playlists. These icons are also set in the same color as the type, so they're unintrusive.³

The illustrated portraits are Instagram embeds, so they're easily shareable. Social icons also sit on the top navigation bar.



3 Personas

Who is our target audience? What are their motives for engaging with our product?

We composed one persona for this exercise: a hardcore music fan we call Hipster Hayden, who we'll introduce on the next page. We're using him to better our understanding of our audience's needs on our site: what features they'll need and what kind of content they want.

We may draft additional personas after website launch, as we learn more about each segment of our audience.



Personas

Meet Hipster Hayden, a tQ super user.



Hipster Hayden, Washington DC

Gender: Male Age: 30

Education: College (but thinking about grad school)

Occupation & Income:
Environmental Activist making \$60k

Hipster Hayden lives for music, and he reads *the Quietus* for its coverage of alternative music. He goes to as many shows as possible and listens to music all day because it enhances every moment, makes him feel more alive.

{ It's more than just their music; it's the narrative of who they are. How they engage with the public and fame and music in general.

Here's his relationship to the site in brief:

Site Appeal: Hayden simply wants fun content when he's at the office. He needs a fresh soundtrack to his life, and he likes being the tastemaker among his friends: a pop-culture authority and influencer.

Frustrations: If he sees too much text and too few images, he may get bored or overwhelmed.

Device Use: iPhone 8; Macbook Pro



4 Site Map & Wireframes

What's the most effective organization of our pages and posts, for user navigation?

The current Site Map and navigation is adequate but in need of some tightening. The menu on the Home page currently takes you to a couple dead pages, and some pages, linked in the footer of the Home page (right), have no context.

What, for example, is the category called “In Extremis”, in our screenshot of the footer navigation? Or “The Monday Gallery”?

We'll do away with the less clearly defined categories and consolidate organization of the site in general.

The Quietus

[Latest News Headlines »](#)

[Latest Album Reviews »](#)

Features

[North of Purgatory: A Coma Diary »](#)

[One for the Road »](#)

[The Rumour Mill »](#)

[It Started With A Mix »](#)

[Escape Velocity »](#)

[In Extremis »](#)

[The Monday Gallery »](#)

[Tome On The Range »](#)

[Quietus Artists Of 2008 »](#)

[Remember Them... »](#)

[Things I Have Learned »](#)

[Stack Magazines »](#)

[A Palava In Java »](#)

[Rock's Backpages »](#)

[A Quietus Interview »](#)

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[Autobahn »](#)

[The Quietus At Leisure »](#)

[Dr Rock »](#)

[Columbus Metalicus »](#)

[A Domino Halloween »](#)

[Beyond The Hits »](#)

[Quietus Artists Of 2009 »](#)

[Anniversary »](#)

Site Map & Wireframes



*Latest**

*Op-Ed**

*On
Music*

*On
Film*

*On
Literature***

*On
Art***

Contact

About

News

News

Donate

Album Reviews

Film Reviews

Advertise with
Us

Interviews &
Features

Interviews &
Features

*
Latest and Op-Ed would
be medium-agnostic: Each
would include content on
music, film, literature, and
art, unlike those medium's
specific pages (On Music,
On Film, etc.).

**
Literature and Art don't
have enough coverage on s
to warrant sub-sections, as
Music and Film do.

Site Map & Wireframes

The wireframe to the right is of the “On Music” page, where, naturally, our music-related content will live.

the Quietus

[Home](#) [Latest](#) [Op-Ed](#) [On Music](#) [On Film](#) [On Literature](#) [On Art](#) [Contact](#) [About](#)

On Music

We'll include a header image behind the Page Name.

The Latest

Headline 1 will go here. Sometimes a second sentence, too.
Author Name
Preview text here. Lorem mollis aliquam ut porttitor leo. Purus non enim praesent elementum facilisis leo vel. Faucibus interdum posuere lorem ipsum dolor sit amet consectetur adipiscing.

^the fold^

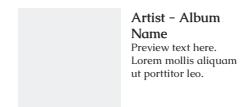
Headline 2 goes here. Headline 3 goes here. Headline 4 goes here. Headline 5 goes here.

Album Reviews

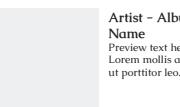
Artist - Album Name
Preview text here. Lorem mollis aliquam ut porttitor leo.



Artist - Album Name
Preview text here. Lorem mollis aliquam ut porttitor leo.



Artist - Album Name
Preview text here. Lorem mollis aliquam ut porttitor leo.



Artist - Album Name
Preview text here. Lorem mollis aliquam ut porttitor leo.

Site Map & Wireframes

the Quietus

Home Latest Op-Ed On Music On Film On Literature On Art Contact About

A headline for the featured article
will go here, in front of the image.

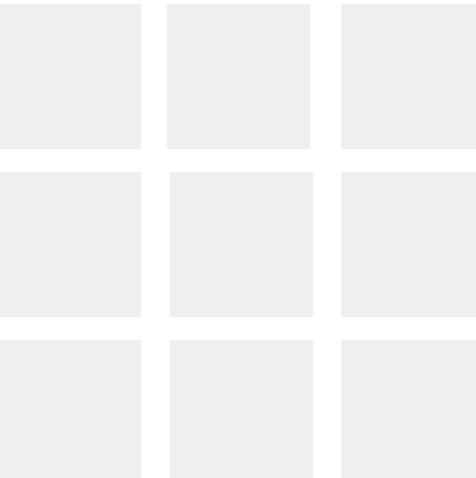
Headline 2
goes here. Headline 3
goes here. Headline 4
goes here. Headline 5
goes here.

Headline 6
goes here. Headline 7
goes here. Headline 8
goes here. Headline 9
goes here.

Album Reviews



The Digest



The wireframe
to the left is of
the Home page.